

SECOND SECTION, containing
Dramatic, Society, Motor News
and Features.

THE WASHINGTON HERALD

WASHINGTON, D. C., SUNDAY, APRIL 21, 1918.

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Plays and Players Reviewed for Capital Theatergoers and Movie Fans

Scores Success In Camp

before Thousands of American Soldiers Ready to Leave for France.

When the American soldiers in the French trenches have an hour of relaxation and begin to talk of the good times they had back in the States, it is safe to wager that sooner or later they will talk of "Chin Chin," the big musical extravaganza, which will be seen at the National this week.

"Chin Chin" has been seen and enjoyed probably by more soldiers in training than any other entertainment, its route in the last few months having carried it to twelve cities where thousands of American boys were preparing to enter the war. It is estimated that fully 456,322 officers and enlisted men have witnessed the performances of "Chin Chin."

The first military and naval contingent encountered by the "Chin Chin" company was at Norfolk, Va., where not only our own soldiers and sailor boys, but also divisions from Canada and from New Zealand and Australia were seen.

The next jump of the "Chin Chin" company was to Augusta, Ga., where 40,000 boys from Pennsylvania were encamped. Thence to Atlanta, Ga., where there is an encampment of fully 50,000 men, and from there to Montgomery, Ala., where 40,000 soldiers were in training. Then followed in quick succession encampments at Little Rock, Ark., Lake Charles, La., thence through Texas, playing Galveston, Waco and Fort Worth.

Then on to San Antonio which proved the biggest and most agreeable surprise, and made the "Chin Chin" members feel proud of the U. S. A. because by actual verified count there were on January 15th, 87,222 men at Camp Travis, Fort Sam Houston, and the officers' training camp at Leon Springs, all on the outskirts of San Antonio, and 10,000 more men were expected within the week.

The "Chin Chin" company played twice during the season in Battle Creek, Mich., where there are between thirty and forty thousand men in training.

Baltimore to See Play First.

The new musical play, "The King of the Bachelors," is to have its premiere in Baltimore's next Monday. Trixie Whitford, in private life Mrs. Jack M. Welch, has been added to the cast.

On the Boards This Week

National—"Chin Chin."
Charles Dillingham's company presenting "Chin Chin," scheduled for the National tonight, opening a week's engagement.

This riot of fun, feast of music and bevy of feminine beauty appeared at the Globe Theater in New York for two solid years.

In the leading comedy roles are the team of Doyle and Dixon, well remembered for their dancing and grotesque roles in Dillingham and Ziegfeld's "The Century Girl," "Stop, Look and Listen," "The Honeycomb Express," "From Broadway to Paris" and many other hits. In this musical rich show spontaneous approval is always accorded such melodies as "Good Bye Girls, I'm Through," "Love Moon," "Violet," "The Ragging of the Rag of Rags."

The book is by Anne Caldwell and R. H. Burndell, the lyrics by Anne Caldwell and James O'Dea, the music by Ivan Caryll, whose lingering and sifting melodies carried "The Pink Lady" and "The Little Cafe" to success.

"Chin Chin" is blessed with a big company. Among the principals are "Bease" Franklin, Jeanne Mal, Grace Walsh, Marie Callahan, Irene Bauer, Irene Shaw, Gene Merrick, Ethel Lawrence, Marie Cavanaugh, the trio of Teddy Bears assumed by the Misses Turner, Mack and Fuller, also the male contingent of Roy Hoyer, Joseph Robinson, Ed. Reader, Roy Binder, Edward Donnelly, the miniature George Phelps; last but not least, Tom Brown's "Fanny Saxophone," "Even Rand," and a chorus of girls, girls and girls.

Belasco—"Nothing But the Truth."

William Collier as the star of "Nothing But the Truth" will be the attraction at the Belasco starting tonight. This three act farce ran all last season at the Longacre Theater, New York. Mr. Collier is surrounded by practically the same aides that appeared with him in New York.

"Nothing But the Truth" was dramatized for the stage by James Montague from a novel by Frederick Iham. It tells a plausible story and was built for laugh making purposes. The chief character, the play's hero, Mr. Collier, is a truth teller, engaged in the non-truth telling occupation of buying and selling stocks. He rashly informs his partners that there is altogether too much prevaricating in everyday business life and they laugh at him when he voices the opinion that everyone would be happier if the truth were told. He is so certain that this is so that he allows himself to be inveigled into making a wager that he can tell the truth and nothing but the truth for twenty-four hours.

To see William Collier struggle through two hours or more of mental torture in this play is enough to make one think twice before following his example. Of course the truth teller with his wits and his girl, eventually manages to repair all the havoc he has wrought both to his business and social affairs.

Mr. Collier has able aides in Lillian Holmes, Arnold Lester, Roy Fairchild, Charles Walton, Betty Wales, Lillian Lawrence, Irene Bright, Mary Harper, Gretchen Thomas and Mable Giddings.

Poll's—"Getting Together."

Blanche Bates and Holbrook Blinn will make their first appearance as co-stars in this city at Poll's Theater tomorrow evening, when for one week only they will appear in the new war play, "Getting Together," which had its first performance in New York a few weeks ago.

The play was written by Maj. Keith (Ian Hay), the author of "The First Hundred Thousand," J. Hartley Manners, the author of "Peg O' My Heart," and other tremendous successes and Percival Knight, while most of the songs, largely dealing with soldier life, were written by Lieut. Gitz Rice, of the First Canadian Contingent.

"Getting Together," is in three acts and seven scenes. A love story of domestic interest runs through the entire play with Miss Bates and Mr. Blinn the central figures. The Percival Knight has the comedy role as a British sergeant, while William Roselle, a young idler about town until he enlists in the United States army, has the leading juvenile role. Others in the cast include Edward Martindell, late baritone of "Eileen," while important parts are entrusted to Lieut. Gitz Rice, Seret L. Shannon, Cor-mack, Private Charles Francis, Harriet Sterling, Suzanne Feday, John Thorne, Edwin Taylor and a score of others.

The engagement here is limited to one week as they will then be taken to other cities. There are real soldiers in the cast of "Getting Together" and they have brought us a message from "No Man's Land." The production of "Getting Together" is given under the auspices of the British and Canadian Red Cross Mission, with the co-operation of the American military and naval forces.

B. F. Keith's—Vaudeville.

The stellar position in the bill at B. F. Keith's Theater this week will hold two headline attractions, George White and Emma Haig, and Elizabeth Brice. Mr. White and Miss Haig are representative Broadway dancers of the fancies of the Ziegfeld style. They will present an exquisite series of typical movements called "The Dance Ideas of 1918," supplemented by a variety of humorous figures. Elizabeth Brice is too frequently and conspicuously before the theater public to need much more than identification as the only and original Lizbeth. Brice introduces some "Sammy" songs that seem to hit the popular chord. Among hits are "Hurry Back," "I Can't Get Along Without You."

Gus Edwards' Band-Box Revue, featuring Cuddles Edwards and George Price with Vincent O'Donnell ("The Kid McCormack") assisting and a cloud of the famous Edwina's 1918 will be the extra added attraction.

A substantial comedy treat may be confidently anticipated from Lee Kohlman and Company, who will present "Two Sweethearts," by Clara Lipman and Samuel Shipman.

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MONEY MAKING TOPIC; MONEY MAKING PLAY

Fortunes Gained and Spent Prove Popular on Stage.

What you'd do if you had a fortune is a favorite topic for speculation with you, isn't it?

Well, so it is with other folk, and to such extent that one critic declares the most successful plays written are about making money or spending it, and points out "Turn to the Right," coming to this city in May at the New National Theater as an example.

Winchell Smith, co-author, with John E. Hazard, who has written half a dozen plays of exceptional popularity, so that his name on a play is a synonym for success, has used the money lure with wonderful effect in his comedies. The spending of incredible amounts of money in an incredibly brief time is the plot of his "Hewaters' Millions," he made over "The Henrietta" which had a Wall Street "clean-up" of \$20,000 in it, at every performance; money making was the motive in "The Fortune Hunter," a fortune in peach jam is made in "Turn to the Right," and the latest play Mr. Smith has written "Lightnin'" contains a \$1,000,000 transaction in waterfalls.

SHUBERT ESTABLISHES ACADEMY FOR ACTORS

New York Producer Intends to Develop Young Talent.

The Messrs. Lee and J. J. Shubert announce that they will establish an institution to be known as the "Shubert Academy of Dramatic and Musical Art" in the beautiful theater on top of the Forty-fourth Street Theater.

In the middle of June, Messrs. Shubert feel that they have been compelled to take this action to develop new talent for the fifty or more productions which they make every year. The greater difficulty in engaging a cast during the past season, has been to find young and talented people. These are absolutely necessary, as the American public is fickle, and gets tired of looking at the same faces all the time.

The school will have room for twenty-five pupils in dramatic art, and twenty-five in the musical comedy field. These pupils will be taken from the ranks of the chorus and the minor people employed in the different Shubert productions.

King George Makes Her "Dame" Melba

Fresno, Cal., April 18.—Word has been received here by Mme. Nellie Melba, grand opera singer, that a title has been bestowed upon her by King George of England, in recognition of her work for the Red Cross.

She said she is now officially known as Dame Melba, Order of the British Empire, a title which gives her recognition at court as Lady Melba.

Kaiser's Downfall Shown As Sequel to Barbarity

In addition to an accurate and intimate study of the many abominable qualities of the Hohenzollern nature, Rupert Julian in his astounding photoplay, "The Kaiser, the Beast of Berlin," at the Strand this week, embodied a touch of prophecy.

After visualizing with a surety of touch that has rarely been seen upon the screen all of the egotism, the fanaticism, the cruelty, the violence and barbarity of the mad Jackal of Europe, Mr. Julian went a step further and depicted the logical end of a maniac who flooded the world with blood. The story follows:

World at Peace.
Summer 1914—and the world was at peace—love and friendship ruled the glad business of every day. God looked down from heaven and was pleased. Marcella, the blacksmith of Louvain, was a mighty man. This man Marcella lived in faith and love and friendship, and by the sweat of his brow had won peace and prosperity.

There was another man who lived in a palace in Berlin. He was twice a king, eighteen times a duke, twice a prince, nine times a count—besides, being a bishop—William of Hohenzollern, King of Prussia, Emperor of Germany.

The blacksmith of Louvain was a better man than the Hohenzollern.

Arrogant Tyrant.
August 1, 1914, and William of Hohenzollern spoke the word that set the world afire; came the crash, titanic, colossal, staggering.

Joy died, hope fled, desolation became supreme.

"William of Hohenzollern has fallen!"

Maude Adams a Recluse; Never Appears Off Stage

It has always seemed remarkable that Maude Adams, most beloved of actresses, remains so little known to the people who love her, says Archie Bell in the Cleveland Leader. Who has ever seen Maude Adams at a dinner party or a supper party? Who has ever seen her in the public dining room of a hotel? Who has ever seen her on the train or in the street?

It is certain that she does travel on trains, also that she does eat meals, that she must go from the hotel to the theater. They tell of a Detroit hotel manager who wrote a note and sent it to her. "I am happy that we are entertaining you," he said. "I have been very happy to entertain you under my roof annually for the last fifteen years, but I have never seen you."

Here is a life of almost convent seclusion, excepting when she is on the stage. One writer has called her "the loneliest woman on the stage." Perhaps not. It is very likely that she is so absolutely absorbed in her work as an actress that she cares for nothing else.

When you read an "Interview" with Maude Adams, you may rest assured that somebody else was talking. It has been said that the only authentic interview with the late Jay Gould was, "It looks like rain." I believe that Miss Adams—herself—has not so much as commented upon the weather for publication. She is familiar to all America, on the stage; but it is said that only a few people know her well enough to say "howdy-do." Probably for her best friend to call her by her first name would be as impudent as to make faces at the bishop.

Helen Weer to Play In "Hitchy-Koo" Revue

One of the first engagements for the promised "Hitchy-Koo" Revue for 1918 is that of little Helen Weer. A part is being written especially for her. Miss Weer is now appearing with David Warfield in "The Music Master."

CHINESE ADOPT STRICT CENSORSHIP OF FILM

Pictures Closely Watched to Boost Democratic Principles.

The faith of the Chinese in democratic institutions is freshly illustrated by the plan which has been adopted in Shanghai for the purpose of raising the average quality of the motion pictures exhibited in the interior of China. These Chinese who have taken interest in the subject are opposed to the political boards of censorship which have sprung up here and there in America. A volunteer body similar in general character to the National Board of Review of Motion Pictures in this country reviews the pictures at Shanghai.

Most of the pictures used in China are made in America. The National Board of Review sends its weekly bulletin to the committee at Shanghai, so that they are fully informed regarding the character of various pictures long before they reach the Orient. The commissioners of police, at Tokyo, Japan, are not as far advanced as are their Chinese neighbors in establishing democratic methods of motion picture regulation.

FILMS FOR CHURCHES URGED BY REVIEWER

Religious Pictures Neglected Too Much, Says H. F. Sherwood.

A curious fact about motion pictures is that so valuable an adjunct to religious work has been so little used in churches. "The motion picture has a mission to the church which has largely been neglected," said Herbert F. Sherwood, of the National Board of Review of Motion Pictures, at the recent meeting in New York of the Religious Education Association. "Although there are suitable machines, churches have been slow to equip themselves. There is a relative lack of interest in purely religious subjects, although some of the finest dramatic pictures have been based on Biblical stories."

"There are no standards to serve as a basis for the selection of motion pictures for church use. What excluded? There must be agreement regarding this on the part of church leaders before the motion picture industry can undertake on a broader basis the making of pictures for church use."

The demand is increasing, however. The Methodist Board of Sunday Schools is taking up the subject of motion pictures in religious education.

VALLI VALLI HAS DAUGHTER.

Valli Valli, the prima donna, formerly of London, and now Mrs. Louis Dreyfus, wife of the music publisher of that name, has become the mother of a daughter. Henry W. Savage has already placed the newborn under contract for a prima donna role in 1918.

Blinn's Stage Career

Has Been Brilliant—Starred in Many Plays on Two Continents.

The stage career of Holbrook Blinn, who returns to Washington in "Getting Together," at Poll's, has been a particularly brilliant one.

Coming to New York from California in 1888, he appeared at the Broadway Theater in a play called "The New South," written by Clay Greene and Joseph Grismer, and featuring Mr. Grismer and his wife, Phoebe Davies.

Later he appeared with Effie Ellender and in Shakespearean roles, and also appeared in and produced a stage classic called "The Cat and the Cherub." In 1892 Mr. Blinn went to London, where he remained for nine years. In that time he appeared in the original cast in "The Only Way," a dramatization of Charles Dickens' "Tale of Two Cities," and while in London he also appeared in "The Little Christina," by Basil Bond.

Returning to America he appeared in "To Have and to Hold" in the same cast with Maurice Barrymore and Marie Burroughs and also in "The Battle of the Strong."

He returned to England, where he remained for four years, and created the role of Napoleon in George Edwards' production, "The Duchess of Dantzic," and in this musical play he came to America, appearing at Daly's in 1905 as a co-star with Eva Green.

In succession Mr. Blinn starred in "The Clandestine," "Salome Jane," "The Man of the House," and in "Salvation Nell" with Mrs. Fisk. He was or three years with Mrs. Fisk and starred for two years in "The Boss," by Edward Sheldon; for two years also in "The Romance of the Underworld," by the late Paul Armstrong.

He then organized the Princess Players, and in two and half years at that house in New York he produced thirty plays, among them being "Fear," "The Black Mask," "The Fountain," "Across the Border," "Nettle," "Fancy Free," and "Any Night."

More recently he appeared with Grace George in "L'Elevation," then again with Ethel Barrymore in her version of "Camille."

SHOWS SUB SINKING.

Henry de Vries, author and producer of "Camouflage," also is responsible for "Submarine," in which a sinking sub is shown. The effect is produced very sensationally, it is reported.

Promised Attractions

National—"Rambler Rose."

Julia Sanderson and Joseph Cawthorn will be the return attraction at the National Theater, for one week starting Monday, April 29. Miss Sanderson and Mr. Cawthorn have large and very loyal followings here.

The score of "Rambler Rose" is by Victor Jacobi, who also contributed the music of "Sybil." It supplies Miss Sanderson with a group of songs in the rendering of which she has full scope for her charming methods of making a number cling in one's memory. Among these are "Rambler Rose," "Whenever I Think of You," "Come to Gypsy Land" and "One Look, One Word."

Nor has Mr. Cawthorn been overlooked in the matter of songs. Succeding his unforgettable "I Can Dance with Anybody but My Wife," of "Sybil," and his earlier "You Can't Play Every Instrument in the Band," he has two tremendously funny numbers, called, respectively, "Poor Little Rich Girl's Dog" and "A Bundle of Nerves."

Belasco—"It Pays to Flirt."

Messrs Lee and J. J. Shubert will present "It Pays to Flirt," a play with music, at the Belasco Theater, week beginning Sunday, April 28, with matinees Wednesday and Saturday. The book and lyrics of "It Pays to Flirt" is by Frances Nordstrom and the music by Joseph McManus.

Joseph McManus, who has provided the score for "It Pays to Flirt," is a young Californian who, while new to musical comedy, has written much light and fetching music.

The important feminine members of the cast are Fay Evelyn, Peggy Hopkins, Annie Hughes, Clara Palmer, Marie Burke and Helen Francis. Among the male players are Victor Morley, Clifton Webb, Scott Walsh, Jay Wilson and Frank Wonderlee.

"It Pays to Flirt" is in three acts, the locale being New York of the present time.

Poll's—"See You Later."

A. H. Woods has returned to musical comedy after an absence of several years, with a new piece by Guy Bolton and P. G. Wodehouse, entitled, "See You Later," which he will present next Sunday at Poll's Theater for an engagement of one week.

The music is by Joseph Sulz, a Hungarian composer of great note. "See You Later" is in three acts, with the scenes laid in Paris. Bolton and Wodehouse, famous as the authors of some of the biggest musical successes for the past few years have provided a book which promises to be one of the liveliest of the liveliest and most entertaining librettos of the season.

Mr. Woods has provided the piece with an unusually lavish production, and the company which numbers seventy people includes Mabel McCane, Herbert Corbille, Jack Henderson, Marie Flynn, Zildella Dore, William Sellers, John Daly Murphy, Isabel O'Madigan, Charlotte Granville, Robert Fischer, Jed Prouty, Tot Quarters, Betty Alden, a real chorus and an orchestra of twenty-five.

B. F. Keith's—Vaudeville.

By arrangement with Secretary Daniels, and under the personal direction of Messrs. A. Paul Keith and E. F. Albee, of the B. F. Keith circuit, the U. S. Navy Jazz Band from the Charlestown, Mass., Navy Yard, will be the unusual and sensational feature next week at B. F. Keith's Theater. It is being introduced to the capital city by the formidable trio of the Keith theaters, but it has proven a success on its own merits.

Other headliners will be Walter C. Kelly, "The Virginia Judge," Kim Payne and company, the dance celebrities, and "Camouflage," a melodrama by Henry de Vries. Others will be Regina Connell and Ruby Craven in "Moonshine," Mignon Hanson trio, Bradley and Ardine, Mignon, the pipe organ recitals, and the Hearst-Pathe new pictorial and real war films.

Gaiety—Burlesque.

"Rose Sybil" London Belles," one of those established favorites which make a perennial appeal to the lovers of scintillating and joyous amusement, is announced as next week's attraction at the Gaiety Theater. Its cast is headed by that formidable trio of funsters—George P. Hayes, Ted Burns, and Kate Pullman. Louise Hartman, prima donna, and J. Hunter Myron, whose interpretation of "straitlaced" roles has earned him considerable fame, are also important adjuncts to the success of the entertainment.

Smith and Pullman, billed as "the fastest dancers in the world," contribute a specialty in the bill that never fails to attract enthusiasm. Some twenty or more catchy songs are introduced during the course of the performance. The "Belles" themselves, an even score of dainty young girls, attractively costumed, and possessed of marked talents as singers and dancers, are much in evidence during the course of the entertainment.

Cosmo—"Pleasant Mr. Detective."

George Choo has produced a new girl act with book and lyrics by Earl McBoyle and music by Walter L. Rosenmont, entitled "Pleasant Mr. Detective," which will be the headline attraction at the Cosmo Theater next week. It is filled with pretty songs and music. The "Belles" Evans, Bobby Woolsey and Hudson Freeborn, with a beauty chorus full of snap and life.

Other acts will include the Tuscano Brothers, battle-ax jugglers—a new one; Winchell and Green, in songs, dances and repartee; Charles Rogers and company in "The Movie Maniacs," a laughmaker, the Three Lovers, with "Music in the Dark," Frank Mullane, with funny stories and songs to match, and a big film supplementary program, including a matinee photoplay feature, Theda Bara in "The Forbidden Path," a comedy and the Hearst-Pathe News.

Loew's Columbia—Billie Burke.

Next Sunday the film feature at Loew's Columbia will be Billie Burke in "Let's Get a Divorce," adapted from Victorien Sardou's famous play "Divorçons."

In this photo comedy Miss Burke has

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